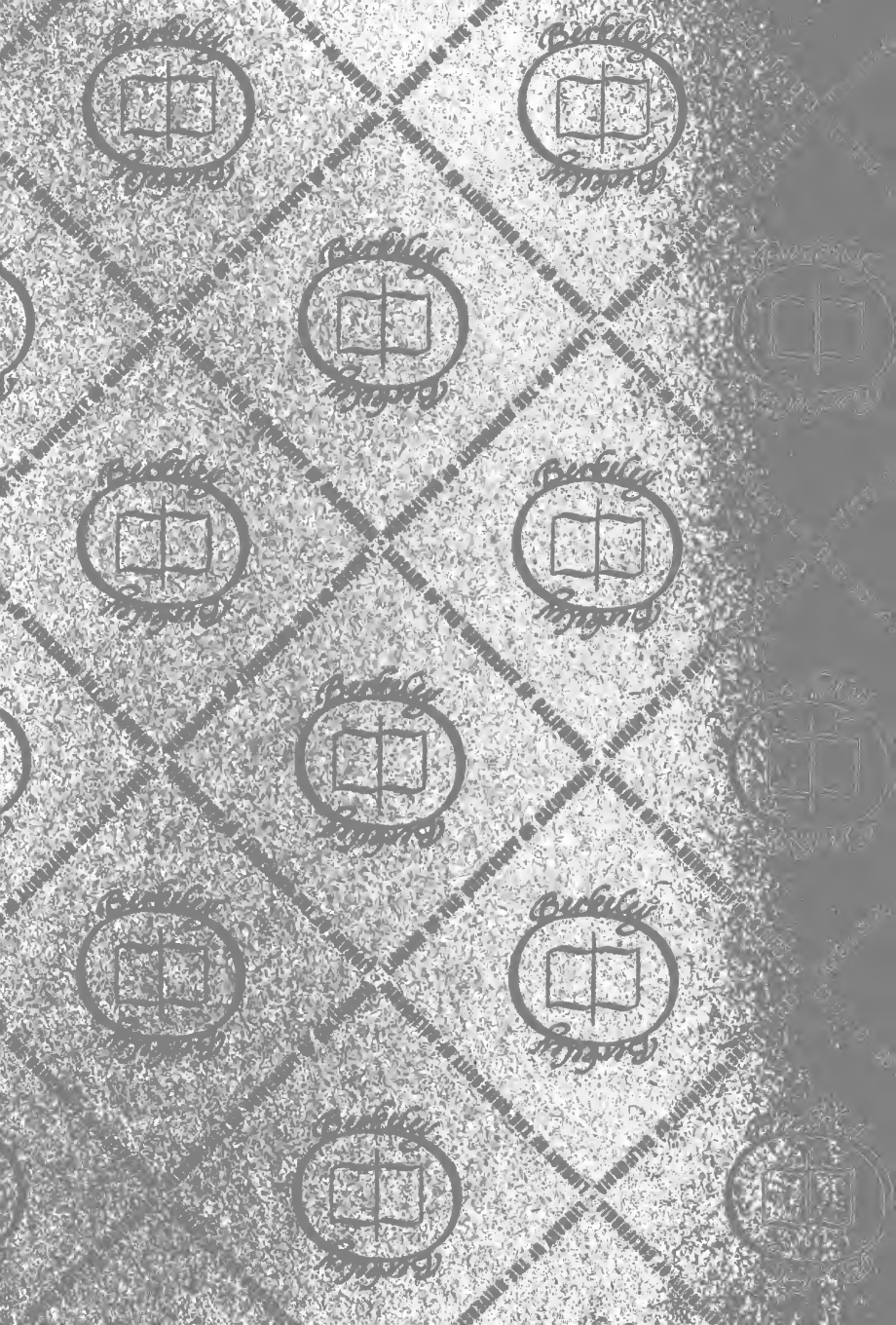


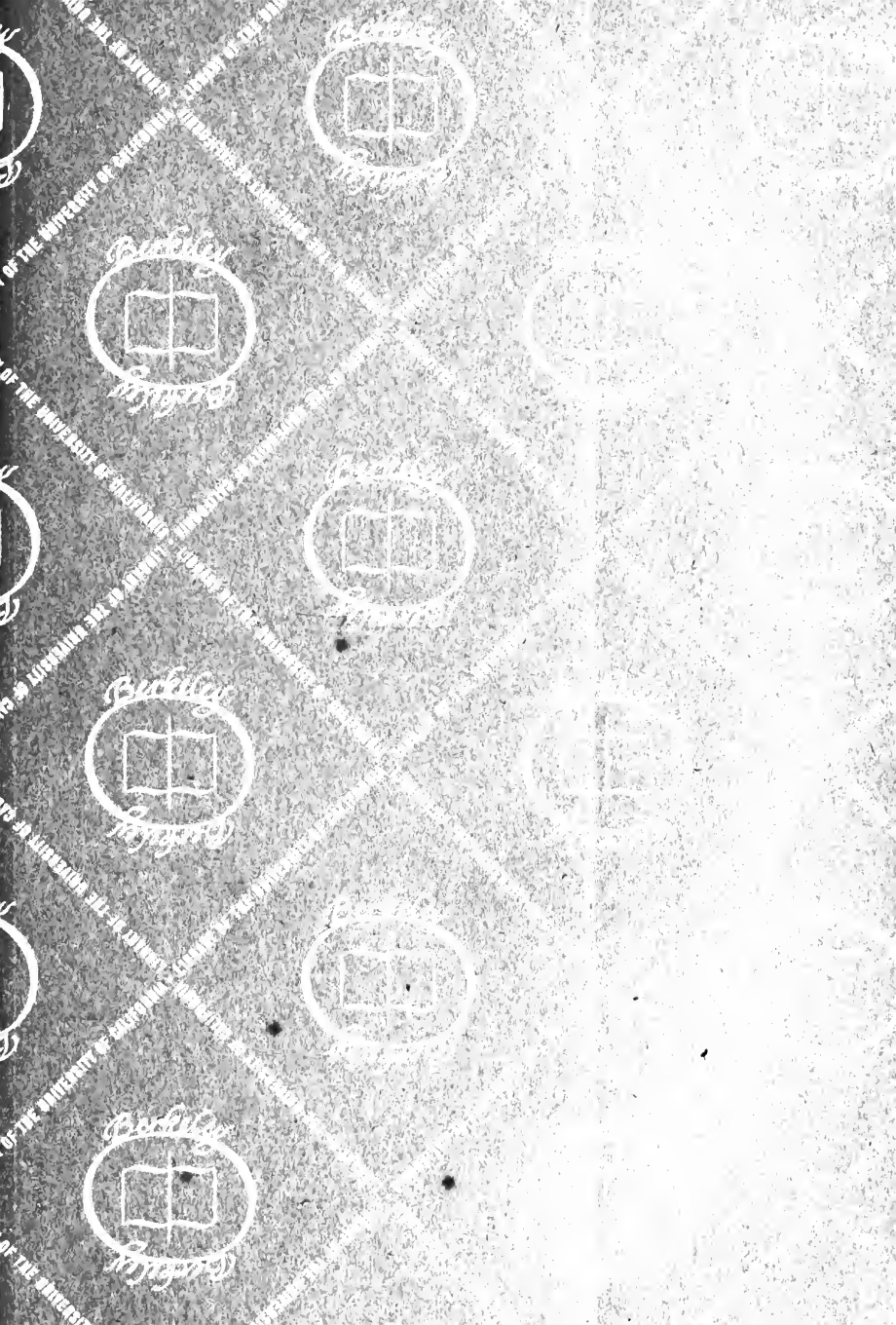
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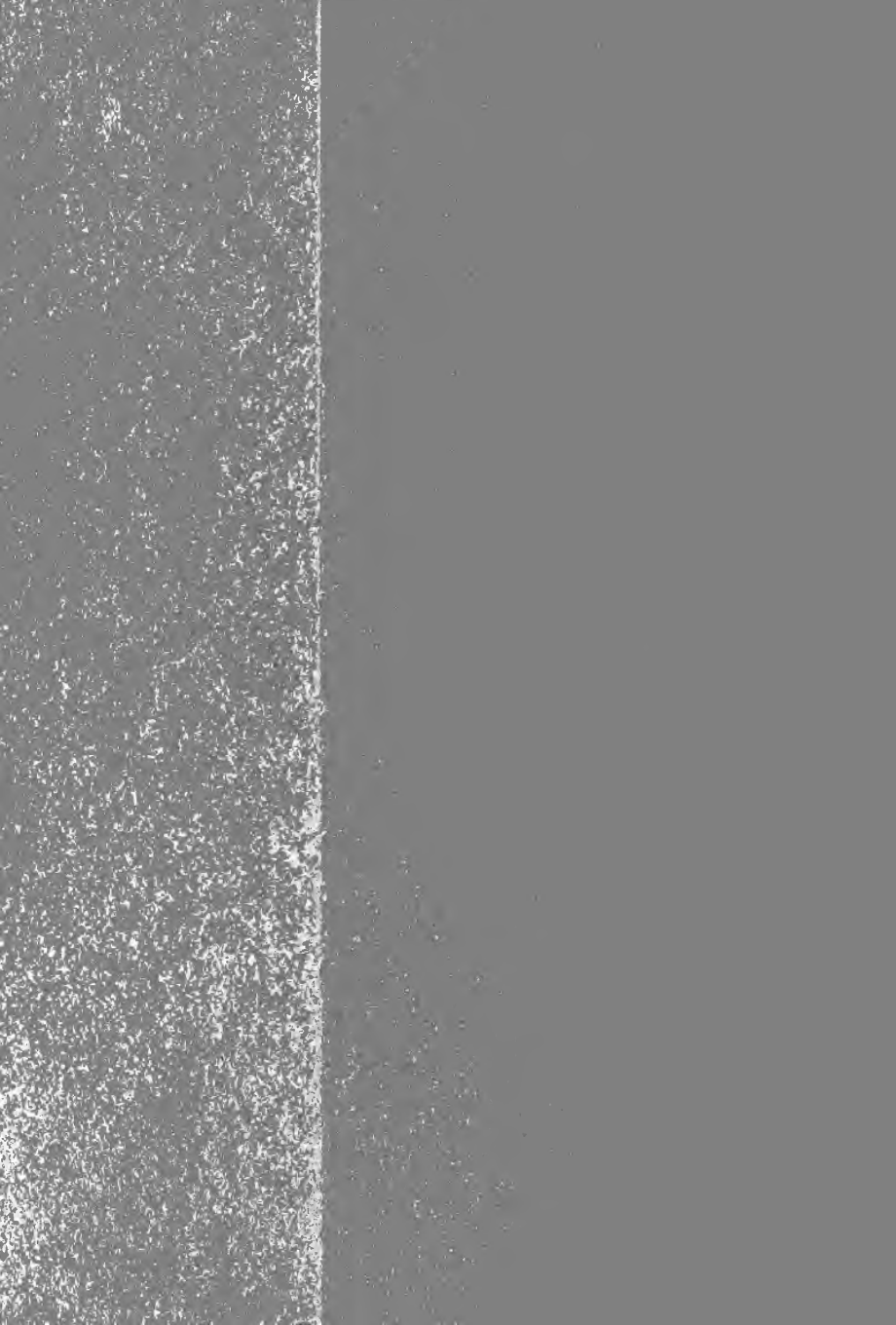
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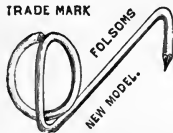
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MASTERS IN ART

II

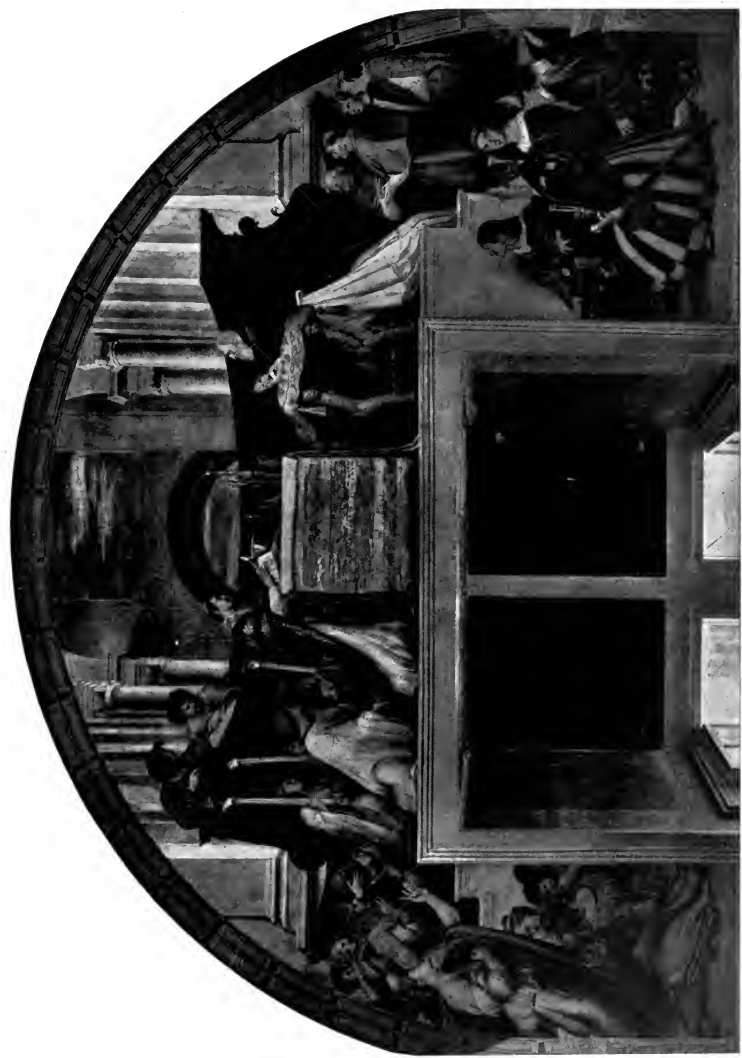
The Frescos of

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RAPHAEL
THE SCHOOL OF ATHENS
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MASTERS IN ART PLATE V
PHOTOGRAPH BY ALBANI
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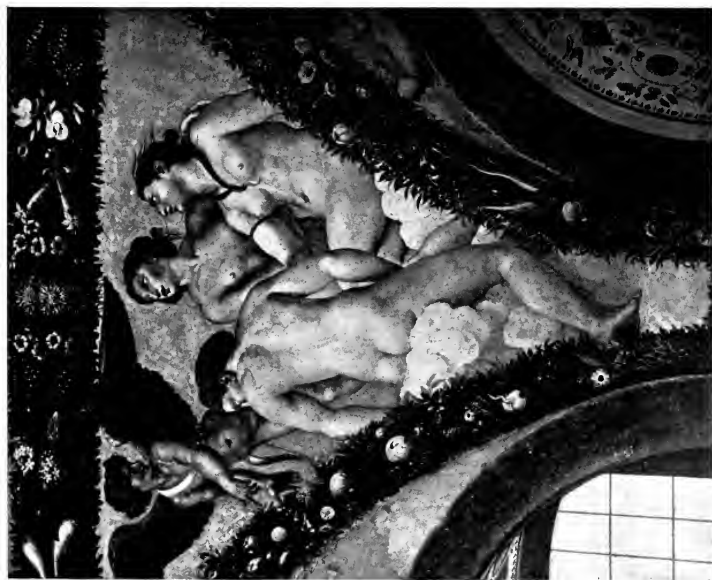
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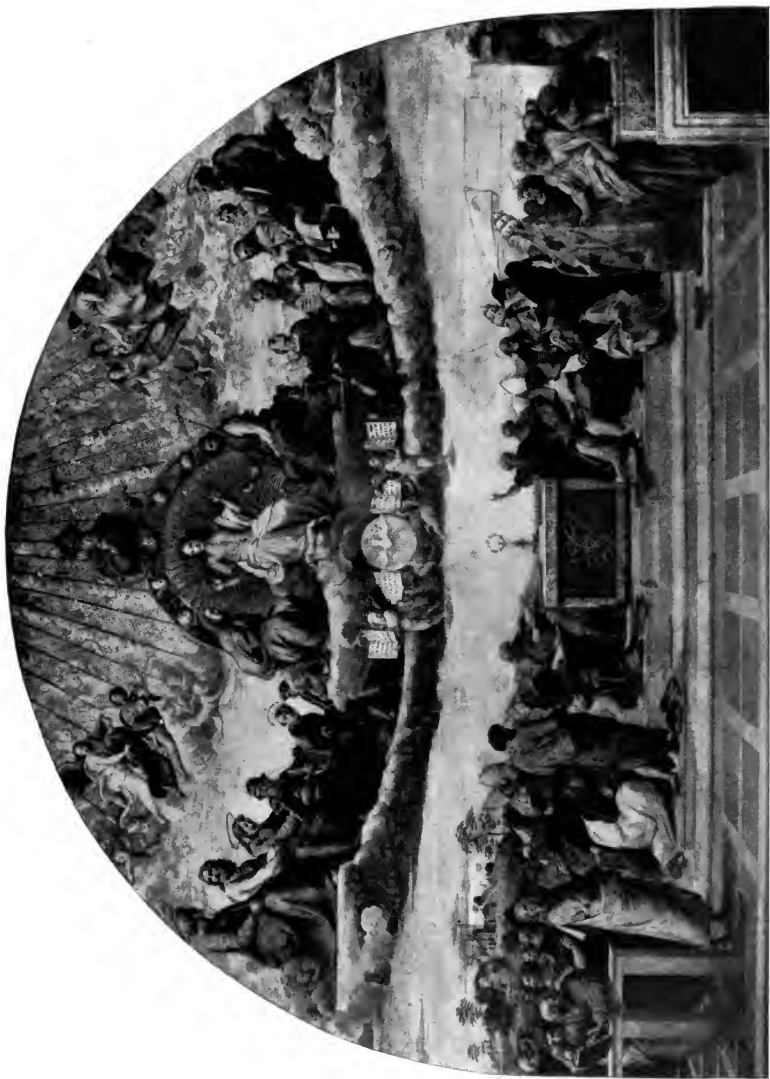
MASTERS IN ART PLATE VI
PHOTOGRAPH BY ANDERSON
[139]

RAPHAEL
THE DELIVERANCE OF ST. PETER
STANZA D' ELIODORO, VATICAN, ROME

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MASTERS IN ART PLATE VIII
PHOTOGRAPH BY ANDERSON
[143]

RAFAEL
"THE DISPUTA"
STANZA DELLA SEGNATURA, VATICAN, ROME

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PORTRAIT OF RAPHAEL BY HIMSELF
STANZA DELLA SEGNATURA, VATICAN, ROME

Raphael painted his own portrait, as one of the spectators, in 'The School of Athens,' (see Plate V.) standing in the corner to the right beside the figure of the painter Sodoma, whom he has here represented out of courtesy as an associate in the decoration of the Stanza della Segnatura. Painted when he was twenty-seven years old, this portrait and one in the Uffizi Gallery, Florence, to which it bears a strong resemblance, are the only undoubtedly authentic likenesses of Raphael. In both he wears a black cap, his features are delicate, his complexion is olive, and his chestnut hair is worn long.

Raphael Sanzio

BORN 1483: DIED 1520

UMBRIAN, ROMAN, FLORENTINE SCHOOLS

THE present monograph treats only of Raphael's frescos. His easel-pictures were considered in *MASTERS IN ART*, Volume 1, Part 12, in which another account of his life and further criticisms of his art will be found.

RAPHAEL SANZIO, or Santi, was born on Good Friday of the year 1483, in the ducal city of Urbino, situated among the Apennine mountains close to the frontiers of Tuscany and Umbria. His father, Giovanni Santi, a painter of considerable reputation and also a man of some literary attainments, was ever a welcome guest at the palace of the Duke of Urbino, whose miniature court was at that time one of the chief artistic and intellectual centers of Italy; and the rich treasures contained in the ducal residence, with which Raphael was familiar from his earliest youth, may well have stimulated the boy's love for art.

Few facts are recorded of Raphael's childhood. When he was eight years old his mother died; and on the death of his father three years later he was left to the guardianship of a stepmother and an uncle, Bartolommeo Santi. From his father he had already learned the elements of drawing and painting, and it is probable that later he was placed in the studio of the Umbrian painter Timoteo Viti, then living in Urbino, and that when sixteen or seventeen years of age he was sent to Perugia to study under Pietro Perugino, the acknowledged head of the Umbrian school. Perugino seems to have devoted special pains to the artistic education of his talented scholar; and it was not long before Raphael, having been allowed to assist his master in his work, was engaged in painting pictures on his own account for various neighboring churches. In all his work done during this apprenticeship, however, Perugino's influence is so strongly apparent, and his style so closely imitated, that it is at first sight difficult to distinguish the paintings of the pupil from those of the master. There is no direct proof for Vasari's statement that Raphael visited Siena at about this time, and assisted Pinturicchio in his fresco decorations of the cathedral library of that city, though such may have been the fact; but we hear of him in Urbino in 1504, and know that towards the close

of that year he went to Florence, reports having reached him of the enthusiasm caused by the exhibition there of Leonardo da Vinci's and Michelangelo's great cartoons for the decoration of the hall of the Palazzo Vecchio.

The Duchess Giovanna, sister of the Duke of Urbino, who had heard of Raphael's wish to visit Florence, gave him a letter warmly recommending him to the Gonfaloniere of the city, Piero Soderini. "The bearer of this," she wrote, "will be Raphael, painter of Urbino, who, being endowed with natural talent for his profession, has decided to spend some time in Florence in order to study art. And since his father was a very excellent man and dear to me, and the son is a discreet and gentle youth, I am very fond of him, and wish him to attain to perfection."

Notwithstanding his youth—he was at that time only twenty-one—Raphael was welcomed as an equal by the artists of Florence, among whom he made many friends; and the beauty of his person and charm of his manner insured him an immediate popularity. We hear of him as a frequent visitor at the workshop of Baccio d'Agnolo, the architect, where all the well-known painters and sculptors of the city were wont to gather to discuss the various problems of their art; and we know that he spent many hours in the Brancacci Chapel of the Church of the Carmine studying the works of Masaccio, which awakened that sense of the dramatic afterwards perceptible in his own great frescos. With the genius for assimilation—for seizing upon the best there was in the achievement of others and making it his own—that characterized him from the beginning, Raphael was quick to develop his rapidly maturing powers under the various influences to which he was now subjected. Above all did the subtlety of modeling and beauty of expression in Leonardo da Vinci's work attract him. "He stood dumb," says Vasari, "before the grace of Leonardo's figures, and thought him superior to all other masters; and, leaving the manner of Perugino, he endeavored with infinite pains to imitate the art of Da Vinci. At the same time Michelangelo's mastery of the human frame made a profound impression upon his mind, and he applied himself with ardor to learn the principles of anatomy. Night and day he devoted himself to the task, and studied the structure of the body with such unwearied industry that in a few months he learned what others take years to acquire."

At the end of a few months Raphael's stay in Florence was interrupted by a visit to Perugia, where, in 1505, we find him executing several important commissions and engaged upon his first fresco—a representation of the Trinity painted for the monks of the Monastery of San Severo. This work, now little more than a wreck, was left unfinished by Raphael, and was completed after his death by his old master, Perugino.

In the spring of 1506 he seems to have spent some months in his native town, where he painted several pictures for the Duke of Urbino; but in September of that year he returned to Florence, where many of his finest easel-pictures, principally those of which the Madonna and Child form the subject, were then painted. It was while occupied with numerous important works in Florence that Raphael, in the autumn of 1508, upon the recom-

mentation, so Vasari says, of his fellow-citizen the architect Bramante, received from Pope Julius II. a summons to Rome, where already many of the most famous artists of Tuscany, Umbria, and Northern Italy were engaged in the service of that pontiff. Michelangelo was about to begin his task of decorating the ceiling of the Sistine Chapel, the walls of which had already been painted by Signorelli, Perugino, Botticelli, Pinturicchio, and others. Bramante was occupied with the erection of St. Peter's; and now the young Raphael, at that time twenty-five years of age, was called upon to contribute his share in the decoration of the Palace of the Vatican. Leaving his work at Florence to be finished by other hands, Raphael hastened to obey the pope's summons; and upon his arrival in Rome was received with great kindness by Julius, and at once began the work assigned to him.

This was the decoration in fresco of the Stanza della Segnatura, the room where official documents received the papal seal. Upon the vault, already adorned by Sodoma with an elaborate decorative scheme, the greater part of which was cleared away before Raphael began his work, he painted in the rectangles 'Adam and Eve,' 'Astronomy,' 'Judgment of Solomon,' and 'Apollo and Marsyas,' and above, four allegorical figures, 'Theology,' 'Poetry,' 'Philosophy,' and 'Justice.' Upon the right wall he painted the first of his monumental frescos, the celebrated 'Disputa;' opposite this, 'The School of Athens;' and on the two remaining walls, broken by large windows, are represented respectively 'Parnassus' and 'Jurisprudence,' with figures of Justinian and Pope Gregory IX. on either side of the window underneath the last. Taken as a whole, the frescos of this stanza of the Vatican are generally regarded as the greatest of Raphael's achievements. "Never again," writes Mr. Henry Strachey, "did he attain to so faultless a unity of theme. Many were the causes which prevented him from rising again to such perfection. The great obstacle was success. When Julius handed over the first room to Raphael he was an unknown young man of promise; when he finished it, some two and a half years later, he was acknowledged to have but one rival in Italy—Michelangelo. While the painter was unknown the pope did not trouble about the subjects of the pictures nor how quickly they were done; but when Julius found what manner of man he had to paint his walls for him he was impatient to have more, and that quickly. Unfortunately, instead of allowing Raphael to weave an ideal framework for the decoration of the next room to be painted, he was forced, for political reasons, into painting the triumphs of the Church. When we pass from the Stanza della Segnatura to the Stanza d' Eliodoro we pass from the highest form of ideal art to an art inspired by illustration—that is, painting of which the motive is not an abstract one, like poetry or philosophy, but which, instead, occupies itself with making clear a story or incident."

Raphael's reputation in Rome was now completely established. Loaded with honors by the pope, whose satisfaction with the work of his now favorite painter was unbounded, he was ordered to paint the walls of the adjoining apartment, now called the Stanza d' Eliodoro, without delay. The subject given him was the divine protection of the Church, and in the fresco or

'The Expulsion of Heliodorus from the Temple of Jerusalem,' which he now painted, allusion is made to the liberation of Italy from the invading army of France; and 'The Miracle of Bolsena,' which followed, is significant of the supreme power of the Church.

Raphael's work in the Vatican was interrupted at this point by the death of Pope Julius; but Giovanni de' Medici, who under the name of Leo x. succeeded to the papal chair, proved no less staunch a patron, and from the first distinguished him with marks of special favor. He bade him proceed with the decorations of the Vatican apartments; and Raphael accordingly painted 'The Retreat of Attila,' introducing the figure of the new pontiff as St. Leo arresting the barbarians in their invasion, and on the remaining wall of the Stanza d' Eliodoro depicted 'The Deliverance of St. Peter,' in allusion to the escape of Leo x. from captivity after the battle of Ravenna.

With the exception of 'The Miracle of Bolsena,' Raphael employed in the execution of these frescos a band of assistants, who worked, it is true, from his designs and under his direction, thus making possible the vast amount of work which was accomplished during his short life, but whose touch too often marred the creations of their master. In the Stanza dell' Incendio, decorated between 1514 and 1517, only one fresco, 'Incendio del' Borgo,' was to any extent painted by Raphael. His drawings exist for the single figures contained in the other frescos of this room — 'The Coronation of Charlemagne,' 'The Oath of Leo III.,' and 'The Battle of Ostia'—but most of the painting was done by pupils; and the Sala di Costantino, the last of the so-called stanze, was painted after Raphael's death.

While these great works in the Vatican were in progress Raphael was engaged upon numerous other important undertakings. He decorated the sumptuous bathroom of Cardinal Bibbiena in the Vatican with a series of mythological subjects, and painted several Madonna pictures, including the famous 'Madonna di Foligno,' and many portraits of the chief personages at the court of Leo x. It had become, indeed, impossible for him to fill the orders that poured in from all sides; and "kings and cardinals counted themselves fortunate if they could obtain a picture even designed by this illustrious master."

In the year 1514, after the death of Bramante, the pope appointed Raphael chief architect of St. Peter's, at an annual salary of three hundred ducats, and in the following year named him inspector of antiquities, with power to purchase any ancient marbles discovered in Rome or the vicinity that it might seem to him advisable that the city should possess. It was at about this time, too, in accordance with the wish of the pope, that Raphael executed his ten celebrated "cartoons" illustrating the acts of the Apostles Peter and Paul—designs for tapestries intended to cover the lower half of the walls of the Sistine Chapel in the Vatican. When completed these cartoons were sent to Flanders, where the tapestries (still preserved in a room in the Vatican) were woven. Three of the original cartoons are lost; the remaining seven are now in the South Kensington Museum, London.

In addition to his work in the papal service, Raphael was also engaged in executing commissions for the wealthy banker Agostino Chigi, not only at

Chigi's villa near Rome,—now the Villa Farnesina,—where the fresco of 'The Triumph of Galatea' still adorns the wall, but in the chapel of the Chigi family in the Church of Santa Maria della Pace, where he painted his famous Sibyls, and that of Santa Maria del Popolo, where he designed the mosaics for the cupola of a chapel.

The last important decorative works of the painter's life were the frescos painted in the Villa Farnesina, representing the story of Cupid and Psyche, and a series of fifty-two small frescos, enframed in arabesques, of scenes from the Old and New Testaments, known as 'Raphael's Bible,' which adorn the loggie of the Vatican. Both these works, however, were executed almost wholly by pupils. Indeed, the frescos of the Vatican loggie, now ruined by restoration, show no trace of the master's hand.

The host of pupils who worked under Raphael's direction formed a sort of royal retinue about him; and, as Vasari tells us, "he was never seen to go to court but surrounded and accompanied, as he left his house, by some fifty painters, all men of ability and distinction, who thus attended him to give evidence of the honor in which they held him. He did not indeed lead the life of a painter, but that of a prince." And in this little court the most perfect harmony reigned, due to the personality of the painter, the charm and sweetness of whose nature no man could withstand. "All became as of one mind," says Vasari, "once they began to labor in the society of Raphael, continuing in such unity and concord that all harsh feeling and evil dispositions became subdued and disappeared at the sight of him; every vile and base thought departing from the mind before his influence." His favorite pupils, Giulio Romano and Gianfrancesco Penni, were members of his household; and among his friends and most frequent guests were cardinals, distinguished scholars, and all the celebrated men who formed the courts of Julius II. and Leo X.

The story that Raphael fell in love with the daughter of a baker, "la Fornarina," is now believed to be without foundation. Vasari tells us that there was one woman whom the painter cared for all his life, and in two sonnets written by Raphael he addresses his lady-love as one far above him, vowing that he will never reveal her name. A marriage with Maria, niece of his close friend Cardinal Bibbiena, seems to have been arranged for, but the lady's early death prevented the marriage, for which Raphael apparently showed no great desire.

It was towards the end of his life, probably in 1518 or 1519, that Raphael painted, entirely with his own hand, that most famous of all his easel-pictures, 'The Sistine Madonna,' executed for the monks of the Monastery of San Sisto of Piacenza, and now in the Dresden Gallery. In the following year, while engaged upon his celebrated painting of 'The Transfiguration,' and before he had quite completed it, he was taken sick with a fever, contracted, some say, while superintending excavations in the malarial quarters of Rome, and, according to others, the result of a sudden chill occasioned by waiting in one of the vast halls of the Vatican in attendance upon the pope. Worn out by overwork, Raphael sank rapidly, and, after an illness of only a few

days, died on the evening of Good Friday, his thirty-seventh birthday, April 6, 1520.

Great were the grief and consternation caused by the news of his death. The whole city mourned, and the pope himself was overcome by sorrow at the loss of his favorite painter. Raphael's body was placed beneath his unfinished picture of 'The Transfiguration,' in the studio wherein he had last worked. Thither all Rome came to look upon the face of the "divine painter," who had been so much beloved; and all the artists of the city, followed by a vast concourse of people, bore his body to the grave, which he had himself selected, beneath the great dome of the Pantheon.

The Art of Raphael

GEORGE B. ROSE

'RENAISSANCE MASTERS'

IT is to Raphael more than to any one else that the modern world owes its conception of beauty—that beauty in which the physical and spiritual shall mingle in ever-varying proportions, but in which neither shall ever be entirely lacking; the beauty of the 'Sistine Madonna,' whose great eyes are full of the light of heaven as she is revealed upon her cloudy throne; the beauty of the 'Madonna of the Chair,' the ideal of happy motherhood; the beauty of the young athlete worthy to have entered the Olympic games, who hangs from the wall in the 'Incendio del' Borgo'; the beauty of Apollo and the Muses thrilled with the rapture of divine harmony upon the wooded summit of Parnassus,—beauty in countless forms, never sensual nor gross, always truly physical and truly spiritual, always attractive, and always ennobling. . . .

Outside of the physical beauty and the spiritual elevation of his types, Raphael's highest qualities as an artist—those in which he remains unapproached and unapproachable—are in illustration and composition. Nor should it be inferred that his works lack decorative qualities. As a colorist he is inferior to the great Venetians, but his color is always agreeable and appropriate, and the harmony of his lines is decorative in the highest degree. In the art of composition Raphael's preëminence has never been contested. In the grouping of the figures so as to form an agreeable and impressive whole he has no rival. It is not merely the balancing of group against group on a flat surface, which had been done so often and so admirably before him; it is the composition in space, the composition in three dimensions, in which he excels. We have all climbed to some eminence from which we have overlooked a wide expanse of country, and remember the thrill which we have experienced, the exaltation, the sense of enlarged vitality, the charm of the infinite that has stirred our souls. Something of this there is in Raphael's pictures. And his skill in grouping his figures is such that they remind us of the rhythmic harmony of music; not, like architecture, of music that is frozen,

but of music that is throbbing and palpitating with life. Nor is it necessary to go out of doors to experience the feeling of space. The same exhilarating sense comes upon us as we stand beneath the arches of a vast cathedral, and none of Raphael's pictures gives it more strongly than 'The School of Athens.' To produce it is perhaps the highest achievement of architecture; to give the illusion of it is one of the greatest feats of painting. And it is this faculty, which Raphael possessed in so supreme a degree, of giving at the same time a realizing sense of nature's boundless extent and of man's inherent superiority, that imparts to his works a large portion of their unrivaled charm. . . .

When he arrived at the zenith of his fame Raphael was so overwhelmed with commissions that he had recourse to the assistance of his pupils, often furnishing only a sketch, and leaving to them the entire work of painting. His inexhaustible fertility enabled him to dash off these designs with extreme rapidity, and in the meantime he was himself working industriously with his brush. . . . To realize the difference between Raphael and his pupils we need only to go to the Villa Farnesina at Rome and look at his 'Galatea,' that most beautiful of pictures inspired by the art of antiquity, so full of the sea's splendor and of the exultant spirit of pagan joy, and then pass into the adjoining inclosed loggia decorated by his pupils with the story of Cupid and Psyche after his designs. Nothing could be more deliciously perfect than his own painting, while the work of his disciples offends the eye by its coarseness and haste. Still, through the imperfection of the workmanship there shines forth the divine beauty of Raphael's conception; and owing to the brevity of his life, his works, without the assistance of his pupils, must have been comparatively few, and we should have been deprived of many a marvel of composition, whose merits may be impaired, but not destroyed, by the inferiority of the workmanship.

Apart from the assistance received from his disciples, Raphael was the most productive artist that ever lived. His early death limited his artistic activity to a period of twenty years, and yet he has filled the galleries of the world with the most varied masterpieces; and although his life was so short and so busy that he could not have become a very profound scholar, yet the whole spirit of Greek poetry is in his 'Galatea,' the whole spirit of Greek philosophy is in his 'School of Athens'; and, while he became so thoroughly a Greek that his work would have been hailed by Pericles with delight, he still remained the highest and purest type of the Christian artist.

PRIOR to Raphael artists were too self-conscious because of their struggling ignorance; their crudities made art too apparent. After Raphael artists became self-conscious because of their knowledge; their power made them proud of display. Hence the works of both schools, of the Pre-Raphaelites and the Post-Raphaelites, arrest by their singularities, though of course they may also charm by their beauty. Raphael touched the happy medium between these two extremes. He was not too ideal to be mystic, not too realistic to be commonplace. He made the familiar beautiful, and the beautiful familiar.

—WILLIAM TIREBUCK

HENRY STRACHEY

'RAPHAEL'

AMONG Italian painters none were so preoccupied by questions of form as were the Florentines. Indeed, the expression of form, either by outline or modeling, may be said to be the distinguishing characteristic of their school. To this passion for the realization of the shapes of things other considerations were sacrificed. In Venice, on the other hand, it was the problems of colored light and the study of atmosphere which interested the artists.

The school to which Raphael may be considered to have chiefly belonged, the Umbrian, was much more in sympathy with the Venetians than with the Florentines. To him a figure primarily belonged to its surroundings. It might be the principal part, but it always remained a part of the whole. The group was always more important to him than the individual. Thus in his works we never get that "extreme characteristic expression" of individual life that we do in Florentine work.

In Michelangelo's bodies we feel their life in every form, straining in the tense muscles and resting in those that are relaxed. In every part of his figures we are made to feel the living, moving organism. With Raphael the impression produced is quite different. In studying his sense of form one cannot but be struck by his keen feeling for the proportion and harmony of the human body, by his wonderful feeling for the beauties resulting from well-ordered movement. At the same time it is curious to note how indifferent he seems to have been to those minute subtleties of form which were sought after with such success by the great Florentines. When, for instance, he had represented enough of the structure of the body to make his 'Apollo' a living thing he stopped. His preoccupation was that his figure should fill a noble and rhythmic space in the design of the whole work. To have insisted on the inner life of the body would have distracted our attention from the serenity with which the god harmoniously dominates his surroundings. . . .

But if excelled by the Florentines in appreciation of the inner mysteries of form, and surpassed by the Venetians in the crowning glories of color, there remains one domain of art in which Raphael reigns supreme. In composition no one before or after has ever approached to within a distance which makes comparison possible. I do not mean to suggest that there are not plenty of instances, ancient and modern, of supremely good composition. But no other painter ever so *habitually* showed such complete mastery over the art. It matters not to Raphael whether he is using one figure or twenty, whether his space is rectangular, circular, or both, and lopsided also. In every instance the given space is filled with a pattern of figures exactly suitable to the decorative requirements and to the true expression of the sentiment of the work. It made no difference to him, when planning 'The Miracle of Bolsena,' that the window in the wall to be painted was not in the center, leaving but a narrow strip on one side. The irregularity of the space was so turned to account that we feel that for the proper expression of the conception a wall of this shape had to be found. Hitherto I have spoken only of the pattern of the picture in two dimensions, height and breadth. With the use of these two many artists have stopped. But Raphael proceeded far-

ther, and used also depth in relation to composition. Mr. Berenson has aptly called this of which I speak "space composition," and has pointed out that this space composition was the peculiar heritage of the Umbrians, and that Perugino was a master of the art in his own way, but that it was left for Raphael to develop it to the full.

Vasari says that Raphael owed the architecture of the vast and airy hall in which the congress of philosophers of his 'School of Athens' takes place to Bramante; but if Bramante suggested the proportions and lines of the building we may be quite sure that no one but Raphael disposed the light and shade, for it is by this disposition that the spaces are controlled and harmonized. Although no horizon is visible, the blue sky with white floating clouds carries the eye away to infinite distance. But this distance is so finely expressed—that is, in its spiritual rather than its physical effect—that there is no violation of the law of decoration which forbids too great realism in expressing distance for fear of suggesting holes in the wall. How great must have been the difficulty of producing the exact tones required for this delicate business of making one object stand just the right distance behind another! In an oil-painting slight modifications are easy, but with a fresco of this size the difficulties must have been great. Only by the possession of some high quality of calculating the effect of each piece as the work proceeded can we account for such an achievement. . . .

In his short life Raphael may be said to have swept away the middle ages as far as art was concerned. The beginning of the great change was brought about by Leonardo da Vinci, who finished the 'Last Supper' in 1497—the first picture of the Renaissance which had obtained complete freedom. In 1499 Michelangelo carved the 'Pietà,' in St. Peter's, in which this same perfect freedom from archaic forms is manifested. At this last date Raphael was working in his master's shop in Perugia, and it cannot be said that he achieved the freedom already reached by the two elder artists till he went to Rome and began painting the Stanza della Segnatura, in 1508. But if Raphael was not a pioneer in freeing art from medieval trammels, he was the painter who spread the light over the whole field of painting. Leonardo's strange and mysterious temperament limited the scope of his performance to a weird and beautiful land of dawn. Michelangelo's intense individuality and completely personal way of looking at things also restricted his range.

In their own special provinces both Leonardo and Michelangelo penetrated farther into the heart of things than did Raphael. But the special significance and wonder of the work of Raphael is the width of the field he illuminated. Leonardo dwelt in dim regions, penetrable only to the most poetical of imaginations; Michelangelo soared into the farthest regions of the spirit, leaving behind all accidents of place and time; Raphael, on the contrary, walked in the world, and, like the sun, shone everywhere, all humanity feeling his influence. If his spirit was not so penetrating as that of the other two, his sympathies were wider. To him the earth was a place filled with beautiful things, which had only to be brought together and touched by the talisman of his art to fall into harmony with each other and with the rest of humanity.

MIDWAY between Correggio and the strong individuality of Michelangelo stands Raphael, the most serene, restrained, and perfect of painters, who alone, by virtue of these qualities, is worthy to rank with the Greeks.
—GIOVANNI MORELLI

E. H. AND E. W. BLASHFIELD

'ITALIAN CITIES'

IN the years which began the sixteenth century the art of Italy attained its meridian in its capital city and in the house of its supreme rulers, through the painting of the stanze of the Vatican and the Sistine Chapel. There has never in the history of art been an environment more favorable and more trying. On the one hand, enthusiasm had reached the very highest point, the tree nurtured painfully, lovingly by the banks of the Arno was ready to bear fruit; in the Vatican had just been enthroned a pope who willed tyrannously that his ideal should be attained, the ideal of an environment unsurpassed in beauty and inspiration by anything which the world had seen.

On the other hand, all the art of Florence, the art which was an inheritance from Giotto and Donatello, Masaccio and Lippi, and which was actually in the hands of Botticelli, Perugino, and Signorelli, was ready to pour, bubbling at the point of its highest enthusiasm, into the channel of papal service. Great artists stood clustered about the throne: Giuliano da Sangallo, founder of a dynasty of architects; Bramante, to whom had been allotted the planning of the greatest church in Christendom; humanists and poets and cardinals who were more famous as collectors than as temporal princes. Luca Signorelli and Pietro Perugino were still upon their scaffolding of the Sistine Chapel; the young Michelangelo was already preparing his drawings, and soon would thunder and lighten from the vaulting. To conquer in such company was to conquer utterly; Raphael Sanzio was summoned from Florence by Pope Julius, and, within a short space of time, three peers, Bramante, Michelangelo, and Raphael, as if so many counterparts of the triple ranges of their master's tiara, crowned the art of the Renaissance in the Eternal City.

Raphael's conquest of his surroundings was almost magical: he arrived a youth, well spoken of as to skill, yet by reputation hardly even *par inter pares*; in ten short years—how long if we count them as art history—he died, having painted the Vatican, the Farnesina, world-famous altar-pieces; having planned the restoration of the entire city; having reconciled enemies and stimulated friends, and having succeeded without being hated.

He achieved this success by his great and manifold capacity, but, most of all, because in art he was the greatest assimilator and composer who ever lived. The two words are each other's complements; he received impressions, and he put them together; his temperament was exactly suited to this marvelous forcing-house of Rome, for a Roman school never really existed, it was simply the Tusco-Umbrian school, throned upon seven hills and growing grander and freer in the contemplation of antiquity. To this contemplation Raphael brought not only a brilliant endowment, but an astonishing mental accumulation; the mild eyes of the Uffizi portrait were piercing when they looked upon nature or upon art, and behind them was an alembic in

which the things that entered through those eyes fused, precipitated, or crystallized as he willed. . . .

The study of the works of Raphael is necessarily the study of the evolution of the pictorial art of Central Italy. For two hundred years great painters had been working at problems of suggestion, expression, and technical achievement. Giotto had taught art to be real and dramatic, grand and simple at once; the naturalists had learned to paint man; their greater contemporaries to express him in his essential attributes; Masaccio had made man's body a solid realization in an ambient environment; Botticelli had used that body as a sort of pattern for lovely decorative composition of lines; Ghirlandajo had found in it a pretext for dignified portraiture; Signorelli had made it material for the expression of movement by muscular construction; and Perugino had pierced its envelop for the pietistic ecstasy beneath. Each of these men, with more or less width of purpose and scope of realization, had cultivated his own vantage-point till the art fields of Italy were indeed those of the *blüthe Zeit*.

Then came Raphael, the grand harvester, and bound up the sheaves of the Renaissance. But he did not collect and bind only; he sifted, he rejected, and he added, added mightily. The age had wreaked itself upon experiment—experiment in expression, anatomy, perspective, composition, and decorative detail. Raphael judged all this experiment, and taking the various results, examined and almost instinctively selected from each what was best suited to the needs of pictorial presentation, what was best worth saving, perpetuating, and sublimating. Having done all this, he synthesized his material, and in presenting it, added so much of his own that the result of his alchemization more than justified his eclecticism.

For three hundred years after Raphael's death he was famous less by his mural paintings than by his transportable pictures, which carried his name to tens of thousands who lived beyond the Alps, and by the engraved reproductions of his tapestry cartoons which told Bible stories to Europe, Protestant and Catholic alike. Most of all, he held his public by his treatment of the subject which through its universal humanity was the touchstone of every artist's power to appeal to the heart, the Mother and Child. Not the Queen of Heaven of the fourteenth century; not even the Mary of the fifteenth century, human and sympathetic, but made more or less official by the throne and the paraphernalia of ceremonial worship; not these, but just a mother with a baby was enough for the early sixteenth-century artists, and among them all none was simpler in his treatment of costume, none rejected accessory more readily than Raphael. . . .

This subject of the Holy Family has been with a certain public, and that a large one, the most popular in the entire range of Raphael's works, and the admiration given it at times has been, if not too lavish, certainly too indiscriminate. Later criticism, in attempting to put an end to this undiscerning praise, has gone too far on the other side; for if three centuries called Raphael "divine," many a student of the Romantic epoch, and especially of our own days, when surface-handling is so highly esteemed, has dismissed his

work contemptuously, as *pompier*, painty, and wooden. Some of it is all of these three things, but none of it is worthy of contempt, for the least of his works shows, in some degree, either his compositional force or his superiority over his contemporaries in certain directions. . . .

If some of his compositions seem to us academic, through the sense of preoccupation conveyed, we must not forget that some of what appears to us conventionality comes from the fact that these compositions were so well founded, so admirably ponderated, that imitators have stolen the thought without submitting to the preoccupation, and through their own weakness have made the original seem conventional. As to surface-handling, if we accord it the meaning that it usually conveys to-day, that of clever manipulation of pigment, we must remember that practically it did not exist for Raphael's contemporaries. Fresco was the medium used by Tuscans during centuries of wall-decoration, and fresco being water-color, no loading for the sake of effect could be obtained, nor could tricks of handling be perceived at all in works placed at so great a distance from the eye as were most mural decorations. . . .

The fact that skilful manipulation of pigment in surface-handling did not obtain until after Raphael's time does not, however, excuse a relative indifference to handling which makes his modeling sometimes appear unconsidered, if we compare it with the close and subtle treatment of some of his contemporaries. Many late fifteenth-century works have a closeness of modeling which is almost Flemish; Raphael's is not like this, and his modeling is at the point of evolution where it ceased to have the delicate, if rather dry, closeness of certain primitive Tuscan masters, without approaching the breadth of Titian's later manner, or giving even the slightest hint of the robust, square touches which came in the seventeenth century with Velasquez and Hals. Every artist eventually makes his effect with what he cares for most, and modeling *per se*, whether close or broad, was not what Raphael liked best or next to best. So it was with his color; the evolution of his art work shows that he did not hold color as dearly as an Umbrian and a pupil of Perugino might have been expected to. Had he cared to keep his mind to it he could have always been an agreeable colorist, but probably never an individually great one. . . .

In his later days, when great commissions crowded upon him, when envoys from kings and dukes stood at his elbow, urging him more and more to satisfy their masters, it would seem as if Raphael grew to care less for color and to slur it. Now and then he had notable changes of heart, as in 'The Miracle of Bolsena.' In this we see Raphael again as assimilator. Having profited by the experiments made by other men in the direction of character, composition, movement, he now, after seeing and admiring the color of the Venetians in the work of Sebastiano del Piombo, reproduces it with surprising success. It is admirably comprehended, but it is not quite Venetian; all the more that it is based upon the work of a man who was himself soon affected by the Roman school. It is strong and glowing, but he falls short of Titian; for if the fresco-work of Titian in Padua be coarse in handling, it is

not so in color, while there is a touch of color-coarseness in 'The Miracle of Bolsena.' . . .

But Raphael experimented and selected incessantly, and kept what he thought was most useful to his presentation; towards the end of his days he sought not nearly so much for color as for dramatic relief; therefore he clung to the black shadows of Leonardo and Fra Bartolommeo,—shadows which have blackened still more by the effect of time, and which became more disagreeable with Raphael than with Da Vinci, because his modeling was much harder than the latter's. In short, Raphael was able to acquit himself admirably in color, but generally preferred to give the time and thought to something else. . . .

As a composer, Raphael was absolute monarch and ruled as he pleased, taking other men's compositions, if he chose, bettering them, and founding upon them, or inventing new ones of his own, without the slightest suggestion of straining; indeed, he banished all sense of strain from his composition as completely as he eschewed the ugly or painful in his choice of subject. His figures in some of his later works might gesticulate and roll their eyes; but they are easily composed, and, as was fitting in one who overlooked and judged, he brought to art a quality which led all his other ones,—the quality of high serenity.

After his drawings, and in almost equal degree, it is Raphael's composition which brings us nearest to him as an artist, closest to his real intention. In other ways the pupil-assistant is constantly interposed between the master and ourselves, but collaboration, which may blunt outline and make color heavy, is almost powerless to distort composition. Through the art of composition he takes his spectator directly by the hand; by concentration he focuses the eye of that spectator upon the point in his picture which is most important; then, by the ordering of the lines, and lights, and shadows, he leads him, as he wishes, from point to point, and gifts him with a sense of well-being, born of the wise distribution of the masses, the chiaroscuro, and the lines. This itinerary is involuntary to the spectator, but is, therefore, all the more delightful, and of this art of composition Raphael was the greatest master of the modern world.

The Frescos of Raphael

DESCRIPTIONS OF THE PLATES

'THE MIRACLE OF BOLSENA'

PLATE I

THIS world-renowned fresco, painted above and on each side of a window in the 'Stanza d' Eliodoro' in the Vatican, was, with the possible exception of the group of women on the left, painted entirely by Raphael's own hand. It is dated 1512. The subject represents a miracle wrought at

Bolsena in 1263, during the pontificate of Urban IV., when a German priest, who doubted the doctrine of transubstantiation, was convinced by seeing blood flow from the Host that he was consecrating. The scene shows the priest kneeling before the altar in the center of the picture, gazing in astonishment and awe at the bleeding wafer; behind him are white-robed choristers bearing tapers; and below, a crowd of eager people with upturned faces look upon the miracle. On the other side of the altar, Pope Julius II. kneels in prayer. Cardinals and prelates are seen in the background, and in the right foreground the papal guards in their liveries, each figure a masterpiece of painting, form a striking group.

"This work," writes Mr. Henry Strachey, "is perhaps the finest piece of painting, regarded simply as painting, that ever came from the hand of Raphael. The harmony and richness of color are such that it might make a Venetian envious; and of the composition, all that need be said is that it is worthy of Raphael at his best."

"If there were no architecture around it," write E. H. and E. W. Blashfield, "'The Miracle of Bolsena' would still be a beautiful picture; but in its accordance with the circumscribing architectural forms it is especially a magnificent composition. In the center the square altar-cloth is a sort of keystone, the pope and the ministrant priest kneel at either side, their lines converging upwards; behind them a choir-screen of carved wood curves slightly in contradiction to the arch of the lunette, which latter is echoed by a small archway just above the center of the screen. To the left and right the kneeling acolytes, prelates and Swiss guards, the woman standing with upraised arm, the steps at either side of the altar, all lead the composition upwards and towards the center, while the pillars at the top continue the uprights of the window which is pierced through the wall. Everything in this fresco shows how easy to Raphael was the compositional filling of unusual architectural forms, such as broken lunettes or spandrels; he proved this facility again and again, but never more notably than in 'The Miracle of Bolsena.'"

‘THE SIBYLS’

PLATE II

RAPHAEL'S greatest fresco outside of the Vatican is this much-injured group of sibyls, attendant angels, and genii painted over the arch of the entrance to the Chigi Chapel in the Church of Santa Maria della Pace, Rome. In no other of the artist's works is Michelangelo's influence so strongly perceptible. "He has walked through my chapel," said the painter of the Sistine frescos when he looked upon Raphael's Sibyls; but although similar in motive, these figures are far more human in type than are those of Michelangelo, and in their graceful forms and floating draperies are distinctly Raphaellesque.

At the extreme left of the fresco is the Cumæan Sibyl, her eyes upturned to heaven. Beside her the Persian prophetess writes upon a tablet held by an angel. On the right is the aged Tiburtine Sibyl, holding an open book upon her knee, and behind her the Phrygian Sibyl turns to read from a tablet

in the hands of an angel seated above. Angels fly through the air with scrolls bearing prophecies, and three winged genii, the central one holding a torch, complete the group.

Cinelli relates that when Raphael, having received from the rich banker Chigi 500 ducats on account for this fresco, asked for what was still due him of the sum previously agreed upon, he was met by a refusal from Chigi's cashier, whereupon he demanded that the matter be referred to an expert. Michelangelo was selected to decide the question, and at once declared that each head alone was worth 100 ducats. Chigi immediately ordered that 400 ducats should be paid to Raphael, admonishing his cashier at the same time to "be courteous with Raphael and satisfy him well, for if he makes us pay for the draperies too we shall be ruined!"

THE 'INCENDIO DEL' BORGO'

PLATE III

IN 1514 Raphael began the decorations of the Stanza dell' Incendio, in the Vatican, in which the work was for the most part intrusted to his pupils, the painting of the 'Incendio del' Borgo,' from which the room derives its name, being the only one of its four large frescos in which his hand is to any extent perceptible.

The scene represents a miracle accomplished, some six centuries before, by Pope Leo IV., who, by making the sign of the cross, arrested the flames which had broken out among the wooden houses of the Borgo (a quarter of Rome near the Vatican) and threatened to destroy St. Peter's. The old basilica is seen in the background, on a balcony of which the pope appears, surrounded by prelates. Its steps are crowded with fugitives, and from the houses in the foreground the terrified inhabitants escape as best they may. On one side an old man is borne on the shoulders of his son,—a group probably suggested by Virgil's description of Æneas bearing the aged Anchises from the flames of Troy. A woman drops her child from the top of a high wall into the upstretched arms of a man standing below; a naked youth, grasping the top of the same wall, hangs against it as he drops to the ground, all the muscles of his body showing in tension. On the other side of the picture groups of women—including a striking figure of a girl with a water-jar on her head, her garments blown by the wind—aid in the attempt to extinguish the flames.

"In this celebrated work," writes Müntz, "qualities of the first order are blended with great faults. The individual figures are admirable, the energy of the expression is equaled only by the boldness of the design, and the modeling is perfect—but we feel that Raphael has here renounced that unity and rhythm which had formerly ruled his compositions. In the place of a large and excited crowd, there are but a few groups, sometimes even solitary figures, all without any very intimate cohesion. Hence the scattered interest which in some degree lessens the effect of the work." But although there are evidences here of the decadence that was so soon to follow Raphael's death, although the dramatic element in this exaggerated form fails to move

us, we are yet conscious of the force of the artist, and realize that we are still in the presence of his marvelous creative power.

‘PARNASSUS’ [DETAIL]

PLATE IV

ON one of the walls of the Stanza della Segnatura in the Vatican, Raphael painted the celebrated fresco ‘Parnassus,’ in which Apollo, god of poetry and music, is seated under the shade of laurel-trees on the summit of the sacred mountain, surrounded by the nine Muses. Beside this group are the epic poets of the past, Homer, raising his blind eyes to Heaven, and near him Virgil and Dante. Below, on the slope of the mount, the lyric poets of Greece and Italy, among them Pindar and Horace, Ariosto, Boccaccio, Petrarch, Sappho, and others, converse in groups on either side. The central portion of this fresco, showing Apollo and the Muses, is here reproduced.

In his recent work on Raphael, Mr. Henry Strachey says of the figure of Apollo, “For general harmony of line, for perfect balance of mass, and for noble grace the Apollo is hard to match. How perfectly balanced is the disposition of the limbs, and yet how unconstrained! The lights fall naturally in exactly the places which require emphasis, and this perfection of balance in the form of the figure gives the Apollo its grand serenity.”

Though less monumental in composition than the ‘Disputà’ and ‘School of Athens,’ the ‘Parnassus,’ as Perkins says, is to the other frescos of Raphael what the ‘Pastoral Symphony’ is to other symphonies of Beethoven. It has a serene and idyllic beauty all its own.

‘THE SCHOOL OF ATHENS’

PLATE V

ON the wall of the Stanza della Segnatura of the Vatican, opposite the ‘Disputà’ (shown in Plate VIII), Raphael painted the so-called ‘School of Athens,’ representing an assembly of those Greek philosophers, poets, and men of science who by their labors and profound thought were acknowledged by the Church to have prepared the way for the enlightened faith of Christianity. Under a portico of idealized Renaissance architecture leading to the palace of wisdom stand Plato and Aristotle, surrounded by groups of sages and scholars, among whom are Socrates, Alcibiades, and Xenophon. Diogenes, the Cynic, clad in rags, reclines on the steps below. On the left, Pythagoras, teacher of arithmetic, forms the center of a group, and on the right Archimedes (in whom Raphael has painted a portrait of the architect Bramante) is engaged in drawing geometrical figures on a tablet on the ground. Among those about him are Ptolemy and Zoroaster bearing respectively the terrestrial and celestial globes, and farther back Raphael has introduced his own likeness and that of the painter Sodoma.

In so complex a subject as ‘The School of Athens,’ in the representation of which a knowledge of the general history of Greek philosophy and familiarity with the classic authors were required, Raphael is said to have made use of the suggestions and assistance of the men of letters then gathered in Rome; but in the grandeur and dignity of the composition, in the feeling for

space, and the skilful arrangement of the grouped masses this creation stands as a stupendous result of his own thought and labor.

'THE DELIVERANCE OF ST. PETER'

PLATE VI

“IN the Stanza d' Eliodoro of the Vatican (so-called from the fresco it contains of 'Heliodorus driven from the Temple') and on the wall opposite 'The Miracle of Bolsena,’” writes Julia Cartwright, “Raphael painted 'The Deliverance of St. Peter,' in significant allusion to the memorable escape of Pope Leo x. from the hands of his French captors after the battle of Ravenna. In the central space above the windows the delivering angel is seen through the prison-bars, stooping to awaken St. Peter, who lies bound between two soldiers. On the right the same bright form leads the apostle by the hand down the steps and past the sleeping guards, while on the left a soldier bearing a lighted torch rushes up the opposite flight of stairs to give the alarm. The most striking thing in this picture is the fine effect produced by the three separate lights—the angel whose radiance illumines the darkness of the prison, the flaming torch in the soldier's hand, and the crescent moon, which hangs over the sleeping city. The way in which these different lights were handled roused the admiration of Raphael's contemporaries to the highest pitch, and made Vasari declare this fresco to be the painter's most wonderful work.”

SCENES FROM THE STORY OF CUPID AND PSYCHE

PLATE VII

THE frescos representing the story of Cupid and Psyche in an open loggia (since inclosed) of the Farnesina Villa, were designed by Raphael, and painted almost wholly by his pupils Giulio Romano, Gianfrancesco Penni, and others. In his illustrations of the story, consisting of a series of twelve frescos, two on the ceiling and ten in the triangular pendentives enframed in borders of fruit and flowers with a background of blue sky, Raphael has followed the version of Apuleius, a Latin author of the second century, whose works were popular at the time of the Renaissance.

Psyche, the youngest daughter of a certain king, aroused by her beauty, so the story goes, the jealousy of Venus, who accordingly directed Cupid to punish the princess by inspiring her with love for an unworthy mortal. But Cupid, in the attempt to carry out his mother's commands, fell in love with Psyche and bore her away to a lovely valley, where every night, and always invisible, he visited her, warning her not to attempt to look upon him. Psyche, however, burning with curiosity to behold her lover, disobeyed his command, and was abandoned by the god in anger. After wearisome wanderings in search of him, and innumerable hardships imposed upon her by Venus, Cupid's heart was touched and he besought Jupiter to give him Psyche. This request being granted, Mercury was called to conduct her to Olympus. Upon her appearance in the assembly of the gods she was given the draught of immortality, and the marriage feast of Cupid and Psyche was forthwith celebrated.

Plate VII reproduces two scenes from this fresco; in one Cupid is showing Psyche to the Graces (of whom the one with her back turned to the specta-

tor, and noticeable for the delicate modeling of her form, is said to be the only figure in the whole series painted by Raphael himself); and in the other, Mercury, in obedience to Jupiter's command, is conducting Psyche to Olympus, which he points out to her wondering gaze as they approach.

Owing in part to the inferior brush-work of pupils, and in part to the unfortunate "restoration" made by Carlo Maratta in the seventeenth century, much of the beauty of Raphael's designs has been marred; but as Vasari's recent editors say, "This series of frescos is at once a high-water mark of the vigor of Italian art and a monumental example of its decadence. We have nowhere a more astonishing proof than here of the strength of the spirit of the Renaissance, a strength that could burst through and triumph over all faults of material execution. In spirit and in decorative adaptability of the designs to the spaces filled, the pendentives of the Farnesina count among the best of Raphael's works; in execution they are so coarse and sometimes so slovenly as to be at the first glance almost repellent. Raphael, fresco-painter, painter of Madonnas, sculptor, mosaic-worker, architect of St. Peter's, overburdened with commissions, harassed by patrons, gave over the whole execution of this work to his pupils; yet in spite of the brick red flesh-tints and brutal outlines, in spite of Maratta's staring blues in over-painted skies, the spirit of the epoch and of Raphael is so strong that in these pendentives we see again the joyous, serene life of the Greeks as reconquered by the Renaissance."

THE 'DISPUTÀ'

PLATE VIII

THIS great fresco, the first large work painted by Raphael in the Vatican, occupies one of the side walls of the Stanza della Segnatura. Its arrangement seems to have been suggested by the arched mosaics of the apses of early churches, and as an example of monumental composition it is unsurpassed. The comparatively modern title, the 'Disputà,' or 'Discussion Concerning the Sacrament,' is a misnomer, for the scene might better be defined as 'The Glorification of the Christian Faith.' In the upper part of the fresco the Almighty in glory is surrounded by angels and cherubim; lower down, relieved against a background resplendent with gold, Christ is seated between John the Baptist and the Virgin; and underneath are twelve patriarchs, prophets, and apostles. Angels float in the clouds amidst which these groups are placed, and in the center four winged genii, two on either side of the dove, symbolic of the third member of the Trinity, fly earthwards bearing the Gospels to a multitude below, composed of saints and confessors, learned doctors, exponents of the law, painters, poets, old men and youths, gathered about an altar which supports the mystic symbol of Christ's presence. Among those represented Raphael has placed at the right, among popes and cardinals, Savonarola, in the habit of a monk, who had been put to death in Florence as a heretic only eleven years before. Near him may be seen the laurel-crowned head of Dante, and on the extreme left Fra Angelico. The figure leaning on the balustrade in the foreground has been identified as Bramante, then the architect of St. Peter's.

Mr. Berenson cites this great fresco as an example of Raphael's consummate skill as a space-composer. "Look," he says, "at that majestic theophany known as the 'Disputà.' The most obvious architecture could not better indicate the depth and roundness of a dome; but no architectural dome could so well convey a sense of the vastness, yet commensurability, nay, shall we not say of the companionship, of space. How much greater, how much purer than one's ordinary self—how transfigured one feels here! The forms in the 'Disputà' are noble in intention, as they always are in Raphael's best work. But think away the spaciousness of their surroundings. What has become of the solemn dignity, the glory that radiated from them? It has gone like divinity from a god."

"This celebrated work," writes Müntz, "is justly regarded as the highest expression of Christian painting and the most perfect summary of fifteen centuries of faith. It is more than a masterpiece of art; it marks an epoch in the development of the human mind."

'GARLAND-BEARER'

PLATE IX

THIS fragment is all that remains of some armorial bearings frescoed by Raphael in the Vatican, and destroyed when alterations in the palace caused the room they decorated to be demolished. This so-called 'Garland-bearer,' one of the supporters of an escutcheon of Pope Julius II., was then cut from the wall and is now preserved in the Academy of St. Luke in Rome. The figure, which, as Taine says, "is as strong, as full of life, and as simple as a Pompeian antique," is, notwithstanding its battered and mutilated condition, a work of great beauty, and is characteristic of Raphael at his best period.

'THE TRIUMPH OF GALATEA'

PLATE X

IN the year 1514 Raphael painted this famous fresco in his friend Agostino Chigi's villa on the banks of the Tiber, now known as the Farnesina Villa, from the Farnese family, into whose possession it passed at the end of the sixteenth century.

"As Philostratus," writes Perkins, "described Galatea the sea-nymph, sailing in triumph over the sea in a shell drawn by dolphins surrounded by nymphs and tritons, holding her purple robe over her head to catch the zephyr and to shield herself from the sun's rays, so Raphael has painted her, with such slight changes as suited his purpose. Standing in an attitude of consummate grace, with her mantle fluttering in the wind, she holds the reins loosely in her hands, leaving the guidance of her dolphin steeds to a cupid, who lies like a sunbeam upon the water. His fellows, with arrows fitted to their bow-strings, circle the air like swallows on the wing, and a crowd of burly tritons, sounding their conch-shells, and bearing nymphs in their strong arms, splash through the blue waters in all the pride of exuberant life."

In a letter written to his friend Count Castiglione, in the summer of 1514, Raphael says: "As for the 'Galatea,' I should think myself a great painter if

I could believe half the kind things that your lordship writes about it. I am forced, however, to recognize that they are chiefly dictated by the love you bear me. If I am to paint a beautiful woman I ought to see several, and to have you at my side to point out the special beauties of each. But since good judgment and fair women are rare, I work from a certain ideal that I have in my mind. Whether this ideal have in it any artistic excellence I know not, but at least I do my best to attain it."

The figure of the fair-haired Galatea, and indeed the greater part of the whole fresco, was painted by Raphael himself; it is only in the coarser painting of the tritons and the dolphins that the touch of Giulio Romano and of other pupils is observable. The original colors have faded, and the beauty of the work has been sadly impaired by time, but the joyousness of Greek life still breathes from this frescoed wall, so that we seem to feel the fresh breeze that blows the white foam, and smell the salt of the sea over which Galatea is borne in her triumph. As Symonds has said, "The rapture of Greek art in its most youthful moment has never been recaptured by a modern painter with more force and fire of fancy than in the 'Galatea.'"

A LIST OF THE PRINCIPAL FRESCOS BY RAPHAEL AND OF THOSE EXECUTED BY HIS PUPILS FROM HIS DESIGNS

ITALY. PERUGIA, Chapel of San Severo: The Trinity—ROME, CHURCH OF SANT' AGOSTINO: The Prophet Isaiah—ROME, FARNESINA VILLA: Triumph of Galatea (Plate x); Story of Cupid and Psyche (see Plate vii)—ROME, ACADEMY OF ST. LUKE: Garland-bearer (Plate ix)—ROME, CHURCH OF SANTA MARIA DELLA PACE: The Sibyls (Plate ii)—ROME, THE VATICAN, THE STANZE [STANZA DELLA SEGNETURA]: Poetry; Theology; Philosophy; Justice; Apollo and Marsyas; Adam and Eve; Astronomy; Judgment of Solomon; 'Disputa' (Plate viii); School of Athens (Plate v); Parnassus (see Plate iv); Jurisprudence; Justinian giving his Code to Tribonian; Gregory IX. publishing the Decretals. [STANZA D' ELIODORO]: God appearing to Noah; Abraham's Sacrifice; Jacob's Dream; Moses and the Burning Bush; Heliodorus driven from the Temple; Miracle of Bolsena (Plate i); Deliverance of St. Peter (Plate vi); Retreat of Attila. [STANZA DELL' INCENDIO]: Coronation of Charlemagne; 'Incendio del' Borgo' (Plate iii); Battle of Ostia; Oath of Leo III. [SALA DI COSTANTINO]: Baptism of Constantine; Defeat of Maxentius; Address of Constantine to his Troops; Donation of Rome to Sylvester; Overthrow of Paganism—ROME, THE VATICAN, THE LOGGIE: Fifty-two scenes from the Old and New Testaments in decorative settings—ROME, THE VATICAN, BATH-ROOM OF CARDINAL BIBBIENA: Mythological subjects.

A SHORT list of the principal books dealing with Raphael was given in Volume 1, Part 12, of this SERIES, which treats of his easel-pictures. For an exhaustive bibliography, however, the reader is referred to 'Les Historiens et les critiques de Raphael, 1483-1883,' by Eugène Müntz. (Paris, 1883.)

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